

CITY OF WENATCHEE PUBLIC ART COLLECTION

2021



City of Wenatchee
Parks, Recreation and Cultural Services
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INTRODUCTION



The City of Wenatchee gains value through public art – cultural, social, and economic value. Public art is a distinguishing part of our history and our evolving culture. It reflects and reveals our society and adds meaning to the city’s uniqueness. Public art humanizes the built environment and invigorates public spaces. It provides an intersection between past, present and future, between disciplines, and between ideas. Public art is freely accessible.

Cultural Value

Wenatchee aspires to be places where people want to live and want to visit. Having a particular community identity, especially in terms of what Wenatchee looks like, is becoming even more important in a world where everyplace tends to look like everyplace else. Places with strong public art expressions break the trend of blandness and sameness, and give communities a stronger sense of place and identity. When we think about memorable places, we think about their icons – consider the St. Louis Arch, the totem poles of Vancouver, the heads at Easter Island, the public art in downtown Wenatchee. All of these were the work of creative people who captured the spirit and atmosphere of their cultural milieu. Absent public art, we would be absent our human identities.

Public art brings artists and their creative vision into the civic decision-making process. In addition, the aesthetic benefits of having works of art in public places, artists can make valuable contributions when they are included in the mix of planners, engineers, designers, elected officials, and community stakeholders who are involved in planning public spaces and amenities. Artists bring their own creative skill set to those conversations, which can also inspire creativity in others, ideally bringing the means of decisions and problem-solving to a more responsive and imaginative result. There is a public art continuum that appreciates the varied creative intentions and roles that artists may bring to a project. Artists may be invited by an official entity, a project may be artist-initiated, or work may take the form of a non-sanctioned artistic endeavor. However, artists inevitably bring personal and distinctive interpretations to each idea, site, social construct, and aesthetic potential. In this way, artists can be social and civic leaders, advocating through art for alternative perspectives that can challenge assumptions, beliefs, and community values.



Social Value

Public art reflects its place and time. It acts as a place marker in all human settlements. Public art activates the imagination and encourages people to pay attention and perceive more deeply the environment they occupy. Public art stimulates learning and thought about art and society and about the social sphere as a whole. Public art is uniquely accessible and enables people to experience art in the course of daily life, outside of museums or other cultural institutions. Public art provides everyone in the community direct and ongoing encounters with art. It engages social interaction—both during the selection process and following installation. And, an artwork can lead the viewer toward self-reflection and awareness.

The effort of creating art for public space is not solitary: the public art process asks the artist to share his/her creative point of view and approach to art-making, and to collaborate with others throughout its development. In consequence, the work can reverberate throughout the community, thereby encouraging a sense of shared ownership and collective affiliation. The inclusion of artists' thinking, creative input, aesthetic contributions, and problem-solving methods in the public realm engage ways of working in the built environment that are different from the approaches of practitioners of other disciplines because their concerns are different.

Economic Value

As has been witnessed throughout history, public art is an essential element when a municipality wishes to progress economically and to be viable to its current and prospective citizens. Data strongly indicates that cities with an active and dynamic cultural scene are more attractive to individuals and business. Public art is a key factor in establishing a unique and culturally active place. Public art creates civic icons and can transform our playgrounds, transit stations, traffic circles, police station and water treatment facility into more vibrant expressions of human imagination. By building and reinforcing community culture, public art serves as a catalyst for community generation or regeneration. In this case, size does not necessarily matter. Public art can be very visible, large, permanent and unmistakable as an art experience; but it can also be very subtle, short lived or seamlessly integrated into a person's experience of a place.

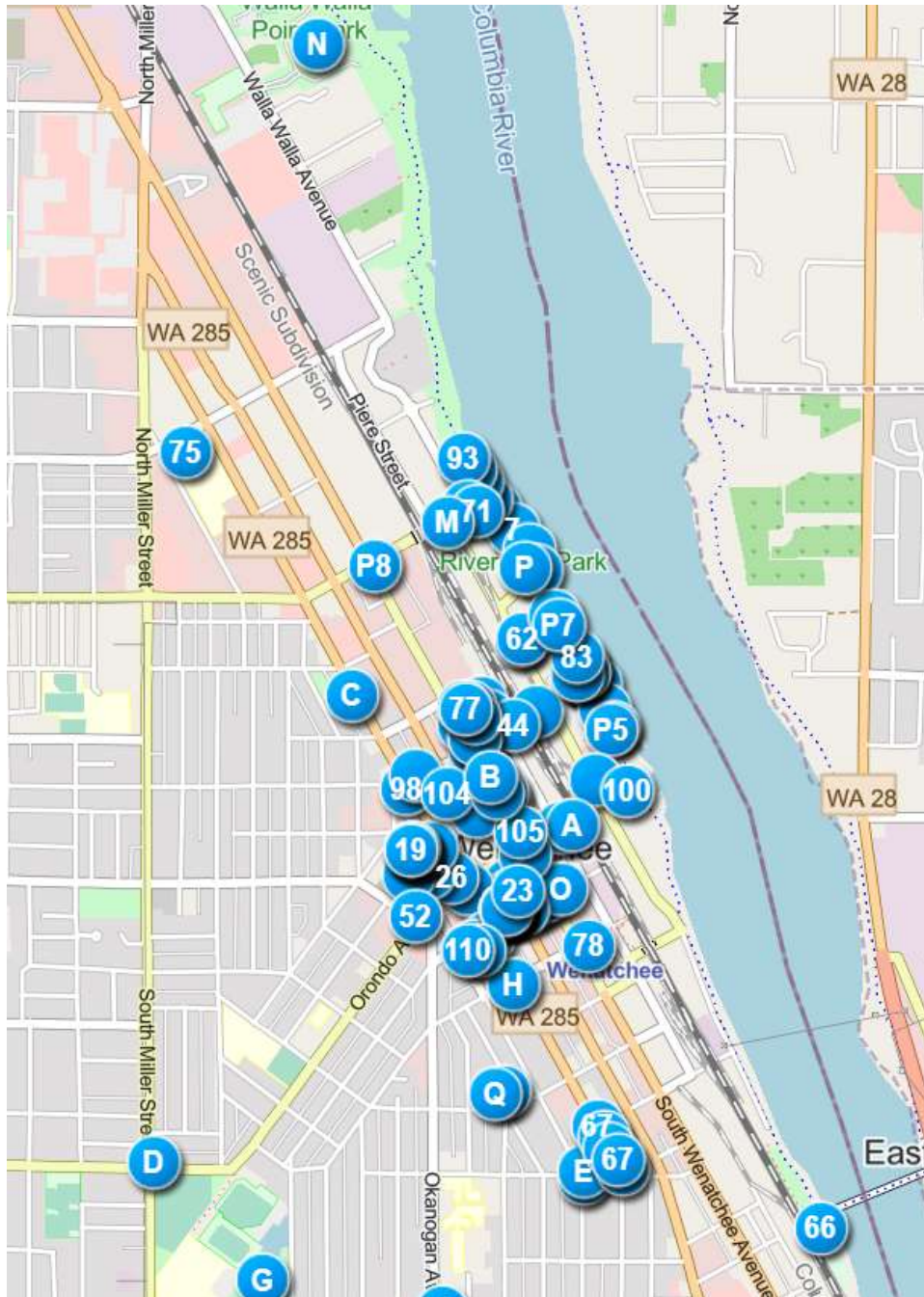


Please find within these pages' information about the City of Wenatchee Public Art Collection. The collection was started in the late 1980's and enhanced over the next twenty-five years thanks in large part by the members of the Wenatchee Arts Commission and dedicated efforts of the Art on the Avenues organization, the collection continues to grow, evolve and flourish today.

LOCATION MAP

Much of the art collection is located in the downtown core. An interactive map is available on the City website. It features photos and additional information about each of the sculptures. It may be found at:

<https://maps.wenatcheeva.gov/portal/apps/MapJournal/index.html?appid=50018a08128b497d9197c3a22672f7f2>



ART COLLECTION

The City of Wenatchee Public Art Collection is comprised of integrated and non-integrated artworks including sculptures, paintings, drawings and photographs. The following pages provide information about the specific pieces contained in the collection.

1

Greyhounds

This is a mixed media composition on paper created by LaZelle Russell in 1984. The piece is executed in a sketchy style, with many loosely drawn lines that create two greyhound dogs. The dogs touch snouts and cast long black shadows. It was purchased using 1% for the Arts funding and added to the City of Wenatchee public art collection in 1987.



Location:
**Currently in
storage.**



Window of Books

2

This is an oil painting on canvas by Jeannie Borrer. It is an abstract canvas with a blue background and yellow squares. Though it is not subjective, the title implies that we could be looking through a window into a library or bookstore. The painting was purchased and added to the City of Wenatchee public art collection in 1987 utilizing 1% for the Arts funding.



Location: Displayed in the Wenatchee Library.



3

Columbia Hotel Door

This is a photograph on paper by James B. Fountain of a door in a nondescript hallway. The walls are painted charcoal gray on the bottom half and white above. This location appears worn and forgotten. The photograph was purchased suing 1% for the Arts funds in 1987 and added to the City of Wenatchee public art collection.

Location:

Currently in storage.



Untitled Landscape

4

This is a monoprint on paper by Melissa Osbourne of an abstract composition in blue. This is an ambiguous composition with various shades of blue forms against a white background. The artwork was purchased in 1987 and added to the City of Wenatchee public art collection through the use of 1% for the arts funds.



Location: Displayed at the Wenatchee Library.



Have You Got a Costume for Ann's Party?

5

This is a small watercolor painting on paper by Tish Epperson. This features an abundant landscape with many trees and plants. A dirt path cuts through the landscape vertically leading the viewer's eye to a small house at the top. A group of birds gather at the base of the path, about to travel up to the house. The

painting was purchased using 1% for the Arts funds and added to the City of Wenatchee public art collection in 1987.

Location: Displayed at the Wenatchee Library.



Old Methodist Church

6

This is an oil painting on canvas by Lila Jorgensen. The church is white with a peaked bell tower. People walk down the sidewalk in front and some walk down the stairs out the door as if church is just letting out. 1950's style cars are parked outside, covered with snow. The painting was purchased in 1987 using 1% for the Arts funds and added to the City of Wenatchee public art collection.



Location: Currently in storage.



7

Big Bite

This is a steel sculpture by Ray Huston. The sculpture was donated to the City of Wenatchee public art collection in 2020 by Art on the Avenues.

Location: Riverfront Park by the pedestrian bridge.



Wenatchee Center Water Feature

8

This is a very large fountain installation by designer and landscape architect Angela Danadjieva. The fountain spans a courtyard area outside the Wenatchee Convention center and features small streams connecting various large parts of the fountain, cascading steps and platforms, and pools. It was constructed and added to the City of Wenatchee public art collection in 1988.



9

Coyote Reading a Candy Wrapper

This is a cast aluminum sculpture by Richard Beyer. This is an anthropomorphized sculpture of a coyote in human clothing, seated on the stairs like a human. He leans with his shoulders hunched, reading a candy wrapper. The sculpture was purchased by the City of Wenatchee in 1995 utilizing 1% for the Arts funding. The sculpture is sponsored by Suzanne and Terry Sorom.

Location: on the steps of the Wenatchee Valley Museum and Cultural Center located at 127 South Mission Street.



From the artist: Rich Beyer submitted this sculpture to the Art on the Avenues program in 1995 where it was voted the most popular entry of the year and purchased by The City of Wenatchee. Ever since it has become a mascot for the Wenatchee Valley Museum & Cultural Center, sitting on the front steps of the museum's annex building.

Rich conceived the sculpture after reading a book of poetry, Elderberry Flute Song (1982) by the Native American poet Peter Blue Cloud. In one of the poems, Coyote is walking the city's streets that are 'strewn with tattered lives'. He wanders around the city's streets and lifts his leg by light posts, stopping to read candy wrappers, other scraps of paper, and scatter found on the street. In these Coyote finds more truth than in any sacred text. Though the wrapper has worn off with time, Beyer has Coyote sitting on a curb reading a Mr. Goodbar. It has become a popular backdrop for picture. One year several policemen used the sculpture as a backdrop for cards they gave to the public.



Coyote is the consummate survivor, repeatedly escaping narrow misses that lead to disaster. The coyote in the original poem sniffs out and runs away from the jaws of cyanide-laced animal traps. Beyer's version has Coyote breaking free from the hangman's noose, another narrow miss.

Beyer used hemp for the noose which kept the detail of the rope intact when the aluminum displaced the fiber. Beyer threw in a first-edition copy of the book when he made the sculpture.



10

Listen La Lune

This is a cast aluminum installation by Margaret Grant. It features a large cast aluminum rabbit seated on the ground. The rabbit rears up on its hind quarters and looks up at the other statue - a fish and a moon. These two are on a stone pillar. The moon appears to hang in the air, and the fish jumps up in front of it. The sculpture was purchased and added to the City of Wenatchee public art collection in 1996 using 1% for the Arts funds.

Location: Centennial Park at 130 South Wenatchee Avenue.



Robe of Rainbows

11

This is an installation by Jan Cook Mack and Suzanne Morris. This is a ceramic tile installation, with tiles painted in different colors to create a rainbow chevron pattern. Some of the tiles are painted with the names of people. The artwork was donated to the City of Wenatchee public art collection in 1996 by Art on the Avenues.



Location: Wenatchee Convention Center.



12

Hidden Springs

This is a bronze statue by Shirley Thomson-Smith created in 1989. This statue features a woman seated on a rock dipping a pot into an unseen body of water to collect water. The sculpture was donated to the City of Wenatchee public art collection in 1996 by Art on the Avenues. The installation was supported by Ogden, Murphy Wallace.



Location: Outside the Wenatchee Valley Museum and Cultural Center.



Great Blue Heron

13



This is a large bronze statue of a Great Blue Heron by Walter Matia. The heron is detailed, standing on some pieces of wood with all of the details of its feathers and facial features clearly depicted. It has a blue/green patina. It was purchased for the City of Wenatchee public art collection in 1997 using 1% for the Arts funds. The

sculpture is sponsored by the family of Bob Rowe.

Location: Wenatchee Convention Center plaza.



Captain Alexander Griggs Walks to Work

14

This is a bronze statue made by four artists, Richard Beyer, Bill Layman, Cheryl Wrangle and Steve Love in 1997. This is a statue of a man with a long beard wearing a suit and a hat. He strides forward holding a model of a boat under one arm, and giving a thumbs up with the other hand. It commemorates the Steam-boating Era of the Mid-Columbia River, 1888-1928. The sculpture was a project of the North Central Washington Museum with generous community support. The sculpture was donated to the City of Wenatchee public art collection.

Alexander Griggs (American, 1838-1903) was an American steamboat captain and is considered the founder of the city of Grand Fords, North Dakota.



Location: North of 5th Street along the Apple Capital Recreational Loop Trail.



From the artist:

What inspired you to create this sculpture? The project's inspiration came from a desire to celebrate both Wenatchee's steam boating history as well as Captain Alexander Griggs, a legendary and colorful figure who came to Wenatchee in 1891 to establish the Columbia and Okanogan Steamboat Company. In Wenatchee's early years, steamboats played a vital role in providing transportation and shipping to upriver communities.

What message did you wish to express? Beyer was a proponent of 'Placemaker Art' which aims to enhance the unique stories of a given place. Alexander Griggs is walking from his residence at 5th and Wenatchee to the company boatyard located at the foot of the street. Captain Griggs carries a model of The Selkirk and gives a 'thumbs up' sign to people around him, indicating that Wenatchee's future is looking bright and that the river today is in fine order for taking his sternwheelers upriver.

How did this project progress in its development? The concept was first proposed by William Layman as a gift for the community but, as Wenatchee had no policy for accepting public art as a gift, the decision was deferred by the Wenatchee Arts Commission. Once standards and criteria were formalized, the commission voted against approving the sculpture due to its lacking 'artistic merit'. Beyer and Layman then reworked the design with the help of Steve Love and Cheryl Wrangle and resubmitted the proposal for the statue. Again, the commission voted against it, citing that the statue still lacked sufficient artistic merit. Finally, one commissioner asked, "Are you going to call it art?" Layman responded by saying that the work had always been conceived as an historical commemoration project. The

Arts Commission then determined the decision should reside solely with the North Central Washington Museum. The sculpture was dedicated on July 4th, 1997.

How did the use of color, texture, form, and environment to help to accomplish the mission?



The use of bronze lends the sculpture an air of classiness and permanence. The sculpture tells the story of the site in a dynamic way as the captain is seen walking toward where his ships were made. As the boatyard is long gone, Captain Griggs takes us back to an earlier time. Smoke issuing from ship's smokestack adds a touch of whimsy while at the same time underscoring the critical role steamboats played in the region's history.



Single Point

15

This is a bronze statue by Kevin Pettelle. This statue is a nude woman striking a ballet pose, standing on the ball of one foot while extending the other leg out in front of her. She crosses her arms across her chest. It was purchased using 1% for the Arts funds and added to the City of Wenatchee public art collection in 1997.

Location: Wenatchee Convention Center.

From the artist:

What inspired you to create this sculpture? Ideas and inspiration can come from so many places (anywhere really) and can gestate for many years before they are realized. The concept for Single Point first came to me as child before I ever dreamed of a career as an artist. My mind can capture the flash of an image and store it somewhere as something that strikes me, like a spec of light in a very large dark room. That initial spark came from, of all places, the movie 'Karate Kid'. For a split second in one scene practicing a kick, stayed with me for over 15 years. The inspiration was renewed when I bought a rare calendar with images taken of the first female body builder, Lisa Lions, by the legendary photographer Robert Mapplethorpe. One of the images reigniting that initial spark I had carried with me from my childhood. The quest for Single Point had begun.



In my work I intentionally avoid expressing a narrative as the reason for the sculpture's being. I prefer to focus on the abstract language of form, composition, balance with the dance between positive and negative space for meaning. For Single Point I relating to her as a suspension bridge where her leg is supported by invisible compositional lines anchored by her eyes, hands and elbows, all directly focused on her foot. It isn't until time has passed that a narrative as to what the sculpture means to me had suggested: "A fearless figure dancing on the edge of oblivion with her leg suspend over the abyss, expressing timelessness in her focus, strength, poise and power". But I leave it up to the viewer to create their own story

How did this project progress in its development? Sculpting for me is not a quick or easy process. It can be a long and often frustrating journey, investing tons of work in and taking it back out, over and over until the sculpture has what it needs. Something as simple as the height of the navel or the position of the collarbones can through the whole anatomy off and only with endless trial and error problem is fixed. Single Point took 9 months to sculpt, 3 months to cast. This is my process and the rewards are found in the finished bronze sculpture

How did the use of color, texture, form, and environment help to accomplish the mission? Single Point was my introduction to Wenatchee and Art on the Avenues. Although the sculpture has been stolen (damaged but recovered) relocated, moved several times and endured PAC's renovation, she now resides is the perfect place for her to be. The options of seeing the sculpture from below, above, up close and far away, with even the vertical line of the corner behind her contributes to the power of the sculpture's message.



Winter's Rest

16



This is a bronze statue by Shirley Thomson-Smith. It features an Inuit woman wearing on a tall stone base, seated cross legged. She is wrapped in warm clothing from head to toe, including a large scarf and head covering. She has a serene look on her face. The installation was sponsored by the Open J Cattle Ranch. the sculpture was purchased using 1% for the Arts funding and added to the City of Wenatchee public art collection in 1997.

Location: Outside
Wenatchee City Hall at
310 Yakima Street.



17

Noah with Raven

This is a bronze statue by Simon V. Kogan. This is a slightly abstracted statue of Noah, who wears a long robe, and the raven which sits on his outstretched arm. the mold for this appears to have been hand molded, and while the outlines of Noah and the raven are clear, there are not many identifying details. The sculpture was donated to the City of Wenatchee public art collection in 1997 by Art on the Avenues.

Location: Inside Wenatchee City Hall at 301 Yakima Street.



Chance Encounter with a Long Tailed Weasel

This is a bronze statue by Gretchen Daiber that was donated by Art on the Avenues to the City of Wenatchee public art collection in 1997. The weasel is smooth with a brown patina and rests on a peaked rock. The weasel's body inches down the rock toward the ground, while its long tail still hangs down the over side of the rock, giving the weasel an arched appearance.

18

Location: On the corner of Mission and Yakima Street.

From the artist: Seeing wild animals in their natural environments are magic moments for me. When this magic happens, my goal is to share the observation thru my sculpture or sketches or paintings. Long-Tailed Weasels are seldom seen as they blend so



well into their surroundings. I found a stone that seemed to suggest the color and shape of this small fierce hunter, so I began to sculpt it. I later took a mold from the finished stone sculpture, cast it in wax then had it cast in bronze. The patina that I chose was close to brown of the weasel's summer coat.



19

Snow Bears

This is a bronze statue by William F. Reese created in 1997. This statue features two polar bears resting together. One bear lies down sleeping with one paw hanging over the base. The other sits up seated and checking out their surroundings. The sculpture was donated to the City of Wenatchee public art collection by Art on the Avenues in 1997.



Location: Displayed at the Wenatchee Library.



Coyote

20

This is a mixed media sculpture by Dan Klennert. This piece, like most of Klennert's work, is made of pieces of found metal assembled together. The coyote is seated and rears his head back, appearing to howl. It was purchased using 1% for the Arts funding and added to the City of Wenatchee public art collection in 1998.

Location: Wenatchee Avenue and Palouse.

From the artist: In his hands, old horse shoes are fashioned into gigantic fish and horses. Backhoe teeth become the jaws of a dinosaur and the drive lines of a Ford van become its legs. Articles of scrap metal that once toiled in fields or churned in engines are rescued from the trash and reborn as remarkable sculptures. What society once used and then discarded as junk, Dan instills with dignity and new meaning.



My love is preserving older pieces of metal that contain some history and were made by the hands of man. I feel I'm giving new life to the tools and machines that made America what it is today.



21

Preening

This is a carved marble sculpture by Richard Baker. The bird is seated and bends its long neck behind its body to preen its wing feathers. The bird has no facial features and is roughly carved. It was donated to the City of Wenatchee Public Art collection in 1998 by Art on the Avenues.

Location: Parks, Recreation and Cultural Services Department lobby.



Mountain Spirit

22

This is a bronze statue by William F. Reese. This statue features a female mountain lion lying down, but with her head raised and alert to her surroundings. She has two kittens, one of which climbs on her back, and the other sleeping on her hind leg. The sculpture was donated to the City of Wenatchee public art collection in 1998 in memory of Lt. Eric Hedeem.



Location: Hedeem Plaza south of the Wenatchee Convention Center along Wenatchee Avenue.

William F. Reese
Dedicated to
the Memory of
Lt. Eric Hedeem
The Hedeem Family



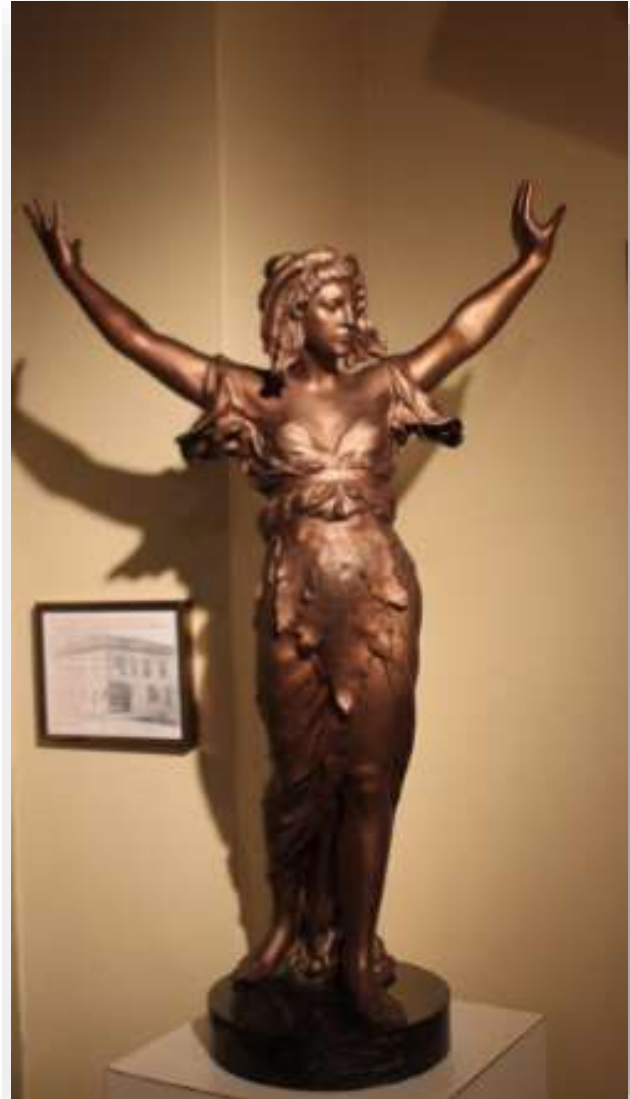
23

Elberta Lady

This is a metal statue from the facade of the former Elberta Hotel in Wenatchee. It is an image of a woman in flowing Roman-style robes. She holds her arms above her head as if she is gesturing dramatically or as if she was once holding something. The architect and designer of the hotel facade are unknown.

The sculpture was purchased from the Cashmere Museum using 1% for the Arts funds and added to the City of Wenatchee public art collection in 1998.

Location: Displayed inside the Wenatchee Valley Museum and Cultural Center.



Harvest Moon Ball

24

This is a bronze statue by Georgia Gerber created in 1997. This statue features two rabbits standing on their hind legs dancing with each other, anthropomorphized as if they are human figures. The statue has a green/brown patina and stands on a tall cement base. The sculpture was purchased using 1% for the Arts funding and added to the City of Wenatchee public art collection in 1999. Dave and Dan Smith from Riverway Construction donated the base that the sculpture is placed on.



Location: Outside the Wenatchee Library.

From the artist: This is the first sculpture in what became an ongoing series of stylized Rabbits in various dancing poses. I had been playing with simplified and animated rabbit forms, but was looking for a way to incorporate movement and context and perhaps a touch of romance. I decided that dance could fulfill all three. In our small town there is an annual "Harvest Moon Ball" and that gave me the inspiration for this first pose.

I was at first hesitant to give the Rabbits any human characteristics, recognizing that the success of this direction would depend greatly on artistically negotiating the fine line between whimsical and cartoonish. I quite purposefully left them unclothed and unadorned, relying only on their natural shapes and lines and attempting to give them personality and grace. This first attempt turned out so delightful and was so well received that I have continued to revisit this theme every two or three years since.



Puffed Up Prince

25

This is a bronze statue created by Gary Price in 1997. The sculpture is an anthropomorphized frog. The frog is spherical in shape and is seated looking forward. He is green in color, has large eyes, and wears a gold crown, a reference to The Frog Prince, a well-known fairy tale. This statue is colorful with a variety of detailed patinas. The sculpture was purchased using 1% for the Arts funds and added to the City of Wenatchee public art collection in 1999.



Location: Displayed in the Wenatchee Library.

From the artist: Much of my work is characterized by figures of children enraptured in the joys of childhood. Every once in a while, it's a fun challenge to 'break the mold,' so to speak, on traditional figure sculpture and create a piece of pure whimsy.

I was sitting in the studio one day looking at a recently completed sculpture of a child and a ball. Wondering what type of a creature would lend itself to a spherical shape; I proceeded to add clay to the ball. Coincidentally, a large jumping frog was visiting in the studio. Every time I touched the frog it would enlarge itself with air. Needless to say, I was inspired and my first spherical creature was created; the 'Puffed up Prince'.

My whimsical frog was designed purely to delight you and your guests. He is boasting a regal crown, and whether he's placed outdoors in your garden, or indoors on a pedestal, it is with absolute nobility that he keeps on eye on things. I offer to you my enchanted yet distinguished frog, 'Puffed up Prince', for your absolute enjoyment.



Hampton

26

This is a bronze statue by William F. Reese. This statue is of a horse rearing up on his hind legs. He stands on a craggy rock and appears to be jumping over it. This horse has realistic features and a brown patina. The sculpture was purchased using 1% for the Arts funding in 2000 and added to the City of Wenatchee public art collection. The installation was sponsored by Wenatchee Sand and Gravel.



Location:
Memorial Park.

From the artist:

A little horse with a big life and an even bigger heart.

HAMPTON rears playfully at the corner of the park as if he knows the passersby will stop to admire him. He genuinely believes he deserves the attention. Strong and graceful, he is beautifully captured in this wonderful piece by the talented artist, the late William F. Reese.

However, few know the full story of Better Yet (nicknamed Hampton), and how he and I came to be partners and friends for more than twenty years.

As a grandson of Bold Ruler, and a great-grandson of Man o' War, Hampton was bred in to be a racehorse, with the bloodlines of a champion. But instead of racing, Hampton's career took him into the jumping show ring, under his new show name of Better Yet. Sadly, over the course of the next few years, he was competed so rigorously that he sustained injuries which nearly cost him his life.

I first saw Hampton in the fall of 1992--me, a rider recovering from a broken back, he a lovely but crippled show horse saved from euthanasia by the kindness of a series of strangers. I bought him against all advice, and we recovered from our injuries together.

For the next few years, Hampton and I competed successfully together in the show ring. It wasn't until 1996 that Hampton signaled he was ready to leave the show ring for good, and officially retired at age 16. Hampton's show days were over, but for many more years we continued to trail ride and spend hours together at the barn.

The horse you see in this beautiful sculpture has an amazing story, but more importantly I think William Reese has captured Hampton's joyful spirit. He was a horse that truly loved life.

On a sunny afternoon in May 2013, Hampton lay down in his paddock and peacefully died in his sleep. He was 33 years old. I know on that day, heaven got just a little Better Yet.



Confluence

27

This is an installation collaborated on by Peter de Lory and Kay Kirkpatrick. It is a series of 28 panels each with a different design or photograph. They are arranged in rows, two stacked on top of each other, and hanged on the walls of the Wenatchee Convention Center. The artwork was purchased using 1% for the Arts funding and added to the City of Wenatchee public art collection in 2000.

Location: within the Wenatchee Convention Center.



The art was created through a year of observing and photographing the changing seasons in the Wenatchee area. The convergence of the unique landscape, the water of the merging rivers, and the labor of the people that have worked together to shape the region, inspired the content of the mural.

The photographic elements range from vistas to the actual confluence of the Wenatchee and Columbia Rivers, to intimate photographs of orchard details such as irrigation systems or set-up of orchard heaters. The sculptural elements are drawn from structures and patterns observed in the orchards: grafted stumps, stacks of fruit, shadows of trees.

Together they create a simple patchwork pattern, much the way fields divide the land. Each panel tells its own story. Together they express the rich complexity of a working orchard community.



Perfect on Petra

28

This is a bronze statue created in 1999 by Ross Matteson. This statue depicts a bird seated on a tall stone pillar. The bird has a black patina and looks off into the distance. The sculpture was purchased using 1% for the Arts funds and added to the City of Wenatchee public art collection in 2000 in memory of R. Terry Johnson "I am an architect"

Location: Wenatchee Convention Center plaza.

From the artist:

My life-long work with birds of prey was certainly a factor. But more than that, a determination to express as much timeless meaning in this commissioned bronze form, as possible, was really more important. This is always an ambitious goal, and one that many artists engage in. Because I have trained gyrfalcons (the species subject of "Perfect on Petra") and retained enough of my childlike curiosity and observation skills to learn about what different poses and behavior of this bird mean, this has allowed me to capture these poses and forms for the purpose of sharing metaphorical ideas.

What message did you wish to express? The gyrfalcon, from my perspective, is a supremely beautiful part of creation. It is the largest falcon and breeds in the arctic. We occasionally see them in Washington while they are wintering in our area. Such apex predators are often depicted in dramatic hunting scenes but I prefer to capture the moods of this bird while at rest. Still alert, but poised and supremely confident, to me, it is possible to draw out a message

of peace, beauty and health. Also, the perched form is credible, because it is of a shape and silhouette that is possible to see in nature for an extended time. A sculpture of a flying bird, for example, is more like a snapshot that depicts only a brief moment in time — and it usually requires the lens of a camera for us to become familiar with that reference point as a form.

One of the ways that I have described a central message in "Perfect on Petra", is "Health, on a solid foundation of Truth". Petra, is a biblical reference associated with foundation, church and truth. For me, that Truth is not based in matter, but in Spirit and Love.

How did this project progress in its development? This sculpture started as a small clay maquette, which became reference for a much larger piece produced in the classic ceramic shell investment lost wax foundry process. Very importantly, in the finish metal working and patina stages of the foundry process, I am engaged in this work to assure the quality of the form and surfaces.

Simply stated, the sculpting process of "Perfect on Petra" was a battle. I had a health and legal issues that were interrupting my ability to work. Both of these challenges were a severe headwind to my progress right up until the delivery of the full sized original to the foundry. Fortunately, these painful and distracting impediments, including the frightening health issue affecting one of my eyes, were instantly healed through prayer, forgiveness and incremental mental discipline. I had to express the poise that I wanted my sculpture to communicate and trust that I had the authority to move forward with as much grace as possible.



How did the use of color, texture, form, and environment help to accomplish the mission? Form and texture are, typically, more central to my work than color. I love color, but have no problem with black and white images depicting any of my sculptures. It might be of interest that the support form for "Perfect on Petra" is absolutely essential to its meaning. Other than being just a rock for the feather fluffed out form of the gyrfalcon to perch

on, it makes the sculpture less intimidating because it is humanly scaled. The sculpture is about the size of a person. Also, my support form contrasts with the texture of the bird but at the same time is cohesive and rhythmic with the bird. It features a few abstract polished forms that are very unlike any rock occurring in nature and relate back to the bird. Hopefully, the design interest in my piece, from a distance, invites the viewer to approach the sculpture and take a closer look at the refinements in the focal point itself, the falcon in this case. A bird, with detailed eyes and beak, for most people, can be related to much more easily -- than a distantly viewed piece, and also because it is at eye level.



29

Crouching Man

This is a bronze statue by Kevin Pettelle Man. It features a bald, nude man kneeling with his hands on the ground, in a crouch. He rests his head on his knees. He appears meditative. This statue has a gold patina and rests on a tall black pyramid-shaped base. The sculpture was purchased using 1% for the Arts funds and added to the City of Wenatchee public art collection in 2002.



Location: On Mission Street outside the Wenatchee Museum and Cultural Center.

From the artist:

What inspired you to create this sculpture? My mind and eye are drawn like a magnet to 'round'. It seems

that all things in the universe, from largest to smallest can be reduced to round. I discovered after many years of reflecting on how the symbols that my work represents themselves to me, I view the male as an 'earth' form, bound to the laws of the terrestrial. The female form on the other hand represents the ethereal, aspiration, inspiration and is not bound by those laws of nature. Where this comes from I don't know but somehow it has become a reoccurring theme for me. One of the things that most attracts me to Crouching Man is all that round he is formed from.

What inspired you to create this sculpture? Compressed strength, coiled tension, on the verge of explosion. Or the opposite: A protective cocoon with all focus directed inward. Crouching Man is a reference to that silent point in between.

How did this project progress in its development? Starting as a 4" maquette and before the introduction of digital tools, was enlarged by hand plywood, steel and water clay, a classic sculpting material that is surprisingly foreign to me. But, I thought, I'd give it a another try. My method is slow and the clay requires fast, so he stood in the corner of my studio for some time untouched. I was encouraged by an apprentice to finish it by any means necessary. I made a plaster piece mold from the now hardened clay and restarted the sculpture in plasticine, a wax-based clay that doesn't dry out and one that I had worked with from a very early age. With the sculpture now in a material that was as patient as I was in my slow meticulous methods, Crouching Man was finally completed.

How did the use of color, texture, form, and environment help to accomplish the mission? I use a 2-color patina on most all my work. The 1st coat is a dark brown to black, scrubbed back then adding the warm brown for the final bronze color. The patina is tricky and the method I have seen in no other place. The patina accentuates the form and details of the sculpture while allowing the glow of the bronze of shine through. The smooth surface amplifies these features and lends itself to the soft tactile quality of the metal. The site in which he's located, in front for the Wenatchee Valley Museum & Cultural Center is ideally suited for the sculpture framed by it's surroundings and the block walls behind.



30

Sunrise

This is a bronze statue by Leo Osbourne of a lion. The lion lies down, curled up as if it is sleeping with its head resting on its paws and tail wrapped around his body. The sculpture was donated to the City of Wenatchee public art collection in 2002 by the Wenatchee Central Lions Club.

Location: in the Wenatchee Convention Center plaza.



From the artist: Sunrise, was the second noted sculpture of THE LION, my namesake LEO and it was done in maple burl wood and later cast in bronze. It was a most popular bronze and the edition sold out rapidly.



Rattlesnake Canyon

31

This is an oil painting on canvas by Rod Weagent. The painting depicts the famous canyon in Arizona with its tall mountain sides and beautiful colors. The viewer's eye follows a path between Rocky Mountains and sees the desert brush all around. Colors change as the mountains fade into the background, appearing purple. The painting was purchased in 2002 and added to the City of Wenatchee public art collection using 1% for the Arts funding.

Location: in Wenatchee City Hall at 310 Yakima Street.



32

Guppo

This is a bronze statue created by Kevin Pettelle in 2002. The clown wears long baggy clothes in a plaid pattern. He touches his hat with one hand and rests his other hand on a cane. He wears over-sized shoes characteristic of clowns.

This sculpture portrays Paul Pugh as his circus personality, "Guppo, the Clown" and was created in honor of his dedicated commitment to the youth of the Wenatchee Valley. Mr. Pugh originally organized the YMCA Circus in 1953 as an after school and summer opportunity for children to learn athletic and acrobatic skills in a fun "circus" atmosphere. Under the direction of Mr. Pugh, The Wenatchee Youth Circus has provided thousands of youth the opportunity to grow in self-esteem, as well as obtaining team building and responsibility skills that serve them their entire lives.



Past and present children, whose lives were molded by Mr. Pugh through participation in The Wenatchee Youth Circus, funded the creation of this sculpture. The sculpture was donated to the City of Wenatchee public art collection on October 18, 2003.

Location: Chelan Street, south of Orondo Avenue outside of the YMCA.

From the artist: What inspired you to create this sculpture? When Paul Pugh first established the Wenatchee Youth Circus over 50 years ago little could he have known that his dream would change the lives of so many and become renowned around the world. I was commissioned to do a half-life size tribute sculpture of Paul as his ultra-ego 'Guppo the Clown'. I interviewed him and he patiently (although somewhat reluctantly) posed for reference photos used for the sculpture. As Guppo the with a squirting flower on this lapel and with his cane firmly planted atop his oversize shoe, he tips his hat to his admiring audience. I chose not to hide his face with Guppo makeup so Paul's kind face would shine through.

What inspired you to create this sculpture? As with most great genuine people having a tribute made in their honor is met with a humble response. Such was the case with Paul. Although I felt he initially was resistant to receive such an honor, once the sculpture was unveiled he was deeply moved. The love and appreciation of his fans are faithfully expressed through his tribute.

How did this project progress in its development? Once the pose was determined and the reference material was collected, the sculpture was produced from 'Guppo' artifacts, drawings and studies made for the project. Working closely with those who knew him well, I presented the progress continually for review. This collaborative effort was responsible for its success.

How did the use of color, texture, form, and environment help to accomplish the mission? The location of the sculpture next to the YMCA added to the sculpture a symbolic connection with Paul's commitment to Wenatchee's youth. The color of the bronze and the texture of his jacket are echoing in the patterns of the brick wall behind the sculpture unifying it to the site.



33

Tempus Fugit

This is a wrought iron fence by Jan Uchytel. The fence is elaborate with many twisting and curling designs, as well as inset pieces of colored glass. It was created and added to the City of Wenatchee public art collection in 2003 as part of the Centennial Park project. It was purchased using 1% for the Arts funding.

Location: Centennial Park at the intersections of Yakima Street and Wenatchee Avenue.



High Flying Act

34

This is a pastel drawing on paper by Aaron McCullough. The view looks up toward the peak of a circus tent. Trapeze artists fly through the air. One leg lands on a platform in the foreground. The drawing was purchased in 2004 and added to the City of Wenatchee public art collection using 1% for the Arts funding.

Location: Currently in storage.



35

Quilting a River

This is an installation by Liz and Sara Mapelli. This is an installation of tiles on the lobby wall of the police station. It has painted tiles in a variety of textures and colors integrated with the regular tiles decorating the wall. As the title suggests, the tiles resemble a quilt and the circular reflections and ebbing rhythm of nature. The artwork was paid for through the use of 1% for the Arts funding and installed in 2004 as part of the Police Station construction.



The Area We Serve

36-43

These are glass windows located within the Wenatchee Police Station created in 2004 as part of the Police Station construction project. They were created by Liz and Sara Mapelli and paid for through the 1% for the Arts Fund.



44

Reflections

This artwork consists of 8 light poles with handmade lights, 2 glass & metal arches with fiber optic lighting and glass/metal details on poles. It is located on the Pedestrian Bridge over the railroad tracks. They were created by Doug Hansen in 2005 and paid for through the 1% for the Arts Fund.



The Night Watchman

45

This is a bronze statue by Leon W. White. This is an ambiguous form on an angled bronze column resting on a flat base. That base is fixed to a large rock. The sculpture was purchased for the City of Wenatchee public art collection in 1995 through the use of 1% for the Arts funding.

Location: outside the Wenatchee Police Station.

From the artist:

What inspired you to create this sculpture? I am quite fond of Owls, Crows, and Ravens. I immediately saw an Owl in this Brown Limestone.

What message did you wish to express? It was happenstance that I had a piece of Pipestone that looked like an old Fence Post. I mounted the Owl on the post as if it was perched, quietly observing its surroundings.

How did this project progress in its development? I wanted to keep the Owl stylized without the details of feathers, etc. The shape says "OWL". The sanded and polished stone made a nice bold figure. Viewers wanted to purchase the original to put outside in their gardens. This Limestone is not an outdoor stone to survive temperature fluctuations and would eventually disintegrate. It's a Rock you might think? Most sculptural stones are dug up, buried in

the ground protecting the stones from the outer elements. Therefore, I created a Bronze Limited Edition to withstand the elements.

How did the use of color, texture, form, and environment help to accomplish the mission? The kind of stone, its shape, and color dictate what I will carve. Part of the stone has a natural white skin on it that reminded me of a wing. (the skin is what we stone sculptures call the outer rind on a stone. Like tree bark on a tree). I often use this skin as part of the finished sculpture for additional texture. Also, leaving some of this skin helps the viewer to see what original stone started out as, flowing into the finished sculpture.



Souls in Stone

46

This is a serpentine stone sculpture by Harry Chin'ono. It is a sculpture of a two human faces on an ambiguous round base. The face on top of large and fully formed with closed eyes and a prominent nose. The face below it is similar in features but appears to have been cut in half.



This sculpture was carved by artists of the Shona faith and tradition. Constituting the majority of Zimbabwe's population, the Shona are a gentle people. The sculptors create works of art "which represents their spirit, their tribe." They look within for inspiration - within their own land and within their own spiritual legacy. Harry Chin'ono is highly regarded among the Shona faith artists and won an award of merit for his art in 1995. He

is a mentor to many sculptors in Zimbabwe.

The sculpture was imported by Dan and Heidi Dittrich of Peshastin. It was purchased by the City of Wenatchee in 2007 using 1% for the Arts fund and added to the City of Wenatchee public art collection.

**Location: Parks, Recreation and Cultural Services
Department office lobby.**



47

Circle of Life

This is a serpentine stone statue by Gift Chimufombo. This piece is comprised of a hollow circular shape with a face on top. This face has a heavy brow and square facial features. It was purchased in 2007 and added to the City of Wenatchee public art collection using the 1% for the Arts fund.

Location: Parks, Recreation and Cultural Services Department.



Anything and Everything

48

This is a series of fused glass panels by Liz and Sara Mapelli. These hung in the windows in the library for many years but are now currently in storage. They each have colorful abstract designs in glass. All the panels are the same size and there are eleven total.

The glass panels were purchased using 1% for the Arts funds and added to the City of Wenatchee public art collection in 2007. It is currently in storage.



49

Welcome to Wenatchee

This is a sign welcoming drivers into Wenatchee. The signs are designed to resemble rock formations, as if the side of a mountain was carved out to create this sign. The large word "Wenatchee" is on top. Below are the words "Meeting Rivers Meeting Friends Meeting Needs." The sculpture was created in 2007.

Wenatchee - Meeting Rivers, Meeting Friends, Meeting Needs. It is here that the Chelan and Douglas county meet. At the Wenatchee confluence, the Wenatchee River and the Mighty Columbia meet. It is here that the planes and prairies of Eastern Washington meet the steep slopes of Western Washington. It is here that the people of these two regions meet... the pure, focused life of the rural Easterners joins, enriches, and is in turn enriched by the sprawling, urban energy of the Westerners. Where people meet... new friendships emerge and those new relationships create new understandings to meet new needs.

Location: Corner of North Wenatchee Avenue and Horselake Road.



Glasscade

50

This is a large mixed media installation by Jo Braun.

This is a long panel installed into an exterior wall of the Public Services Center Building located at 1350 McKittrick Street that is composed of small mosaic tile pieces and old water parts. It includes what appears to be water stream, alluding to the original purpose of the water parts. The sculpture was incorporated into the City of Wenatchee public art collection in 2008 as part of the building construction.



51

Fan Wheel Knob

This is mixed media installation by Jo Braun of three pieces assembled together on a wall. These pieces include a metal fan with six blades and a valve wheel. It was commissioned and added to the City of Wenatchee public art collection as part of the Public Services Center construction in 2008.



Location: 1350
McKittrick Street.



Coming Home

52

This is a bronze statue by Leo E. Osborne created in 2001. This is a statue of a bird with its wings spread wide, flying through the air. The bird flies with its wings spread vertically, and one connects with the base to give it a firm ground. Very little detail is given to the bird's face and body, focusing on the vast wingspan. It was acquired by Art on the Avenues in 2002 and donated to the City of Wenatchee public art collection in 2008.

Location: near the intersection of Orondo and Washington Streets.

From the artist: Coming Home, is the manifestation of a sight often seen from my coastal studio where eagles soar and other birds of prey reside in the sky. It is that moment when they make a swift turn in the air to return home to their nesting sight. As with us too, we fly through life and at some point make the turn for home, however we consider that objective.

COMING HOME

turning, turning, turning

in the centrifugal spin

we emerge from grounded roots

to the spiraling transformation of a soaring

creature

moving from darkness into the light

we are Coming Home



In Situ

53

This is a mixed media installation by Jo Braun created in 2008 and added to the City of Wenatchee public art collection as part of the Public Services Center construction project. It is framed by a circular man hole cover and has salvaged hardware piled in the lower half along with mosaic tiles.

Location: 1350 McKittrick Street.



54

Pinnacles

This is a mixed media installation by Jo Braun. It is framed by a rectangular water box frame and has salvaged hardware piled in the lower half along with mosaic tiles to create pinnacle shapes. The sculpture was created and added to the City of Wenatchee public art collection in 2008 as part of the Public Services Center construction project.

Location: 1350 McKittrick Street.



Sand Dollar

55

This is a mixed media installation by Jo Braun that was created as part of the Public Services Center construction project in 2008. This is a circular piece with tan mosaic tiles as the background and rusted salvaged hardware creating branches in the shape of a star. A large central circular piece of metal is in the center. This piece is titled after and resembles an ocean sand dollar.

Location: 1350 McKittrick Street.



56

Neptune's Gallery

This is a mixed media installation by Jo Braun. It is framed by a rectangular water box frame and has salvaged pressure gauges and mosaic tiles in the center. It was created and added to the City of Wenatchee public art collection in 2008 as a part of the Public Services Center construction project.

Location: 1350
McKittrick Street.



Wine River

57

This is a mixed media installation by Jo Braun. It is three pieces stacked on top of each other in varying sizes. It is comprised of pipe flanges, tiles and other pieces of hardware, creating three stacked circles. The sculpture was created in 2008 as part of the Public Services Center construction project. It was funded with the 1% for the Arts fund.

Location: 1350 McKittrick Street.



58

Structural Functionalism

This is a mixed media installation by Jo Braun that was created in 2008 as part of the Public Services Center construction project. It is framed by a rectangular water box frame and has salvaged hardware and hand cut glass tiles in the center. Funding was provided through the 1% for the Arts fund.

Location: 1350
McKittrick Street.



When Two Rivers Meet

These are a series of 21 wall sconces by Michele Van Slyke. They are laser cut aluminum and depict the Wenatchee landscape. They were purchased using 1% for the Arts funding and created as part of the construction project of the Public Services Center in 2008.

59



Location: 1350
McKittrick
Street.



60

Convergence

Location: Riverside Drive and 5th Roundabout



Welcome to Wenatchee

61

This is a sign welcoming drivers into Wenatchee. The signs are designed to resemble rock formations, as if the side of a mountain was carved out to create this sign. The large word "Wenatchee" is on top. Below it are the world



"Meeting Rivers Meeting Friends Meeting Needs." The sculpture was created in 2007.

Wenatchee - Meeting Rivers, Meeting Friends, Meeting Needs. It is here that the Chelan and Douglas county meet. At the Wenatchee confluence, the Wenatchee River and the Mighty Columbia meet. It is here that the planes and prairies of Eastern Washington meet the steep slopes of Western Washington. It is here that the people of these two regions meet... the pure, focused life of the rural Easterners joins, enriches, and is in turn enriched by the sprawling, urban energy of the Westerners. Where people meet... new friendships emerge and those new relationships create new understandings to meet new needs.

Location: Wenatchee Avenue exit from the George Sellar Bridge.

62

Bio filtration Bed

This is an installation encompassing large parts of the Wenatchee Waste Water Treatment Plant. Carolyn Law added the artwork elements, including sandblasted glass panels and sculptural elements. Lighting and a computer program create a randomly choreographed program that moves one's view through the plant. The sculpture was purchased using water utility funds and 1% for the arts funding and constructed



and added to the City of Wenatchee public art collection in 2014 as part of the Waste Water Treatment Plant renovation project.

63

Water Wall

Location: Worthen Street just north of Orondo Avenue.



Apple Blossom Monument

64

The Orondo Avenue Gateway was identified as an important element connecting downtown and Wenatchee neighborhoods to the waterfront. Orondo



Avenue is a critical East-West Arterial that runs through the heart of the City. The primary objective of the project was to improve the visual connection between Wenatchee's historic downtown and the newly developed Riverfront.

In the Summer of 2014, the Arts Commission conducted a call to artists to create a gateway monument. A selection committee comprised of City Staff, a local business and the Arts Commission was established and selected the team of Jean Whitesavage and Nick

Lyle to create the art work. The resulting

art is a steel monument with the words "Downtown" and "Riverfront" etched into the column. The column is adorned on the top with two hot dipped galvanized apple blossoms. The installation was completed in February 2015 at a total cost of \$25,100. It was paid for through the use of a grant and arterial street funds.

Location: Orondo Avenue near the train tracks.



65

Spirit Flight

This sculpture was created in 1998. It is a Texas sandstone and basalt sculpture by the artist Arlis Newcome. Art of the Avenues purchased the sculpture and donated it to the City of Wenatchee in 2015.



Location: Memorial Park



Labrador Retriever

66

The Labrador Retriever sculpture is a bronze statue by Georgia Gerber. The dog is life sized and sits, appearing to wait for its owner. It was created in 2003 and acquired in 2015 through the use of the City's 1% for the Arts fund and donation by Wenatchee FIDO.

Location: Entrance of the Hale Park Off Leash Area.

From the artist:

Most of my numerous dog sculptures over the last 35 have been specifically commissioned by their owners, which can be a little intimidating for an artist. Every dog owner has an image of their best friend that is made up of much more than just their physical appearance – it has elements of their history together, the dog's mannerisms and personality, and the emotional bond they shared. And if the dog has passed there is an idealized memory that is very personal.

I sometimes work from photographs, but it is always best if I can have the dog in the studio with me. And better yet if the owner can be there so I can hear their stories and observe their interaction.

I have long felt that this Labrador retriever is among my most successful canines. I worked with a few photographs and descriptions from the owner who had recently lost her lab to old age. Things went very well, and I like the regal stance and gentle personality that came through.



67

South Chelan Sidewalk Banners

The five metal sidewalk banners were created in 2016 through a community effort and funded from a sidewalk grant. They are located on South Chelan Street just past Spokane Street. Scroll down to see photos of the process and finished art.



Washington Federal Bank Mural

68

Prior to the renovation of Washington Federal Bank in 2017, the bank salvaged a tile mural that was in their entry way and donated it to the City of Wenatchee public art collection. It was created by Walter Graham. The mural is currently in storage awaiting re-installation.



69

Cat Dreaming Fish

This is a bronze statue by Steve Kestrel. It is of a cat curled up in a ball with its front paws wrapped around a fish. A depression of the fish's tail is visible in the stone base that the bronze sits on. The sculpture was acquired by Art on the Avenues in 1998 and donated to the City of Wenatchee public art collection in 2018.



**Location: Chelan Avenue,
south of Palouse Street.**



City Bench

70

This is a painted steel and cedar bench by Michele Van Slyke. This bench has a steel frame and a seat made of five cedar boards. The back of the bench is made of



cut steel and features a city skyline with tall trees on either end. A crescent moon in the sky is painted gold while the rest of the steel back is painted black. The bench is sponsored by the Salmon Family and Kerry Griffith.

It was acquired by Art on the Avenues in 1998 who donated it to the City of Wenatchee public art collection in 2018.



Location: Wenatchee Avenue, northeast of Palouse.

71

Carmina Burana

This is a mixed media sculpture created in 1996 by Luc-Alain Fiedler. It was acquired by Art on the Avenues in 2000 and donated to the City of Wenatchee public art collection in 2018.

Location: Apple Capital Loop
Trail south of 5th Street.



Wings

72

This is a bronze statue by Gary Lee Price. It was created in 1995 and acquired by Art on the Avenues in 2001. This is a life-size statue of a boy wearing denim overalls who is playing with a model airplane. He appears to leap forward in the air with his arms spread wide holding the model plane in one hand. The plane's ability to fly seems to give this boy the ability to fly as well. It was dedicated in 2012 to honor the Wenatchee School District, the recipient of the 2012 Adele Wolford Founder's Award for overall support of the arts. The sculpture was donated to the City of Wenatchee public art collection by Art on the Avenues in 2001.

From the artist:

Zac, my oldest boy, first modeled for this piece when he was about nine years old. His long, sinewy, but well-muscled body was perfect for this piece, just as I had visualized it. It was as though his arms really were wings reaching out as far as they could. Of all the sculptures I have created over the years, "Wings" is one of my favorites. It's a very therapeutic piece for me; it represents the freedom and the joy we so often lose while focusing on our demanding and busy lives. The mail-order glider becomes a symbol of our dreams and aspirations. With this creation, I wanted to express childhood and fascination with flight. To me, flight represents release from our restraints and rising above our problems. With flight, we often gain that all-so-important perspective on the world, on life. I feel like I have to take a couple of flights each year just to rise above the earth and rediscover some of that vision.



Location: Apple Capital Recreational Loop Trail, south of 5th Street.



Ancient Traveler

73

This is a bronze sculpture with a blue-green patina by Leo E. Osborne that was acquired by Art on the Avenues in 2001 and donated to the City of Wenatchee public art collection in 2018. It is of a sea turtle with its large flipper-like arms stretched, as if it is pulling itself through the sand toward the ocean.

Location: Apple Capital Recreational Loop Trail, south of the pedestrian bridge.

From the Artist: Ancient Traveler, was a part of the many sea turtles that I carved in maple burl wood and later molded for casting in bronze. The plight of our world's sea turtles has been a source of sadness in my time along with so many species of beings that are going away, that it has been important for me as an artist often doing wildlife subjects to



Ancient Traveler
By
Leo Osborne
in honor of
Steve Lachowicz

memorialize these subjects and bring them into the focus to the world through art.

ANCIENT STORYTELLER

**So slow upon land, so swift within the sea
You fly through the oceans and birth your young within dry sand.
Oh, the stories that you have heard
We listen intently to the unfolding of your tales.
As you carry the Earth upon your back and swim through this
Universe of time,
Your energy calls to mind a gentler space when all spoke one
language
and there was interchange within this world.
I still listen to your stories.**



Miracle Grow Series

74

This is a painted steel sculpture by Leon White. This is a stylized rendering of a green flower stem and flower blossoms in red, yellow and blue. The stem is thick and has two smaller blades coming off the side. The renderings of flowers don't resemble flowers at all, instead looking like geometric shapes in primary colors.

The sculpture was acquired by Art on the Avenues in 2002 and donated to the City of Wenatchee public art collection in 2018.

From the artist:

What inspired you to create this sculpture? I admire the Artist CALDER's whimsical bright colored steel sculptures. One summer while looking at the long thin leaves of Iris's. I wondered how they would look on a larger scale? I made cardboard miniature models 12"-14" high of this idea. It wasn't until I had taken a welding class and found a shop with welding equipment to make these sculptures happen!

What message did you wish to express? I wanted to create a Bright, Fun, Whimsical Sculpture that would have a Feel-Good Effect with its bright colors adding cheerfulness. The abstract representation of Bluebirds adding life to it.

How did this project progress in its development? After cutting the blade shapes from a sheet of steel, it was fun bending the blades

individually into sweeping motions to look alive. Then welding the blades together to form a giant plant.

How did the use of color, texture, form, and environment help to accomplish the mission? All of these made the sculpture complete. This was the first in the series with 6 ft. blades. The next sculptures are 12 ft, with the birds or butterflies making them 14 ft high from ground level. I achieved the reaction while being near the sculptures and seeing people laugh after reading the title. "Miracle Grow"
It is located along the Apple Capital Recreational Loop Trail, north of the pedestrian bridge.



Ann Louise

75

This is a bronze statue with a blue patina created by David Wright in 1998. This is a statue of a tall, thin woman wearing a long dress who holds a bunch of bulb-like vegetables by the stems to her chest. She has short curly hair and stands with her eyes closed, as if deep in concentration or meditation. It was acquired by Art



on the Avenues in 2002 and donated to the City of Wenatchee public art collection in 2018.

Location: Outside of Confluence Health at 820 North Chelan Avenue.

From the artist: This is the first project I did in this direction. I was interested in representing a feeling of simplicity, a respect for those things in life that, while

small and generally unnoticed, deserve our attention and appreciation. In this case it is four beets, my favorite root crop. Ann Louise also happens to be my wife's name so it would seem there may be a touch more to the piece.



76

Conductor

This is a bronze statue by Elsbeth McLeod. This bronze with a cone shape that is hexagonal in shape and topped with the head of a man and his hands folded in a robe. This man has a bald head and a serene expression on his face. The sculpture was purchased by Art on the Avenues in honor



of Adele Wolford, the recipient of the 2004 Adele Wolford Founder's Award. It was donated to the City of Wenatchee public art collection in 2018.

From the artist: I have never pre-designed a sculpted face. I am as surprised by the result as anyone. As I pound the clay into the shape of a head or carve the wax original for a pendant, the personality seems to emerge between us and influence the slope of the forehead, the shape of the eyes, the age, and the gender. Often a composite of ethnicity, the face reveals itself gradually with each stroke of the tool. Within the last few years my figures have simplified, become streamlined, removing distraction from the facial features. Gesture, texture and form, simplified, are my guidelines.

Location: Displayed in the Wenatchee Convention Center.



Semi-Conductor

77

This is a bronze statue created by Elsbeth McLeod in 1999 titled **Semi-Conductor**. This sculpture is a cone shape that is rectangular in shape and topped with the head of a man and his hands folded in a robe. One hand is incised on the side of the bronze, giving him the appearance of wearing a long robe. This man has a bald head and a serene expression on his face. It was purchased by Art on the Avenues in 2003 in honor of Adele Wolford and donated to the City of Wenatchee public art collection in 2018.



Location: Displayed inside the Wenatchee Convention Center.



78

Soaring

This is a mixed media sculpture by Jeff Tangen created in 2005. This sculpture is made of metal with a blue-gray patina that is assembled to create a tall base and a series of metal pieces that roughly resemble a bird in flight at the top. Four thin lines of metal flow off the back of the bird as if implying flight lines.

It was purchased in 2005 by Art on the Avenues in honor of William F. Reese, recipient of the 2005 Adele Wolford Founder's Award and donated to the City of Wenatchee public art collection in 2018.

Location: Wenatchee Avenue and Kittitas Street.



Round Otter

79

This bronze sculpture was created by Georgia Gerber in 2004. It was acquired by Art on the Avenues in 2005 and donated to the City of Wenatchee public art collection in 2018. The sculpture was sponsored by Pete and Susan Romano. The sculpture is of an otter that has curled itself into a ball with its tail wrapped around its body. The bronze has a gold patina.



From the artist: River Otters have always held my fascination. The combination of their smooth and flowing forms, playful nature, and personality filled faces make them perfect subjects for what excites my artistic sensibilities. I have sculpted them in many poses, but my favorite direction is stripping them of detail and pushing their sinewy bodies into shapes that suggest both figurative and abstracted forms at the same time.

I like to think that, like many of my sculptures created in this style, if the details that define the Otter were smoothed over and eliminated the sculptural form would still stand on its own as pleasing and interesting. I believe that is an underlying quality that attracts people to this sculpture, whether they perceive it or not.

Location: Columbia Street, north of First Street, near the Convention Center.



80

Humpback Whale

This is a sculpture by Jessie Swickard created in 2007 that is made of a variety of found metals. This piece is comprised of mostly pieces of found steel in a variety of shapes, including rebar and gears. These are assembled to create the form of a humpback whale in motion. The sculpture was purchased by Art on the Avenues in 2008 with support from Puget Sound Energy and is dedicated in honor of Wilf and Kathy Woods the 2007 Adele Wolford Founder's Award recipients. The sculpture was donated to the City of Wenatchee public art collection by Art on the Avenues in 2018.



Location: Apple Capital Recreational Loop Trail, south of the pedestrian bridge.



Hugs Welcomed

81

This is a carved sculpture created by Leon White in 2007 made of a glacier boulder. This is a carved boulder with the face of a cat at the top, including the eyes, ears, and nose. The rest of the boulder is uncarved and keeps its natural shape and finish.

The sculpture was acquired by Art on the Avenues in 2007 and donated to the City of Wenatchee public art collection in 2018.

From the artist:

What inspired you to create this sculpture? I came across some large granite boulders in a field. One was half buried, with the exposed half in the shape of a pear. I immediately saw a FAT CAT! As I dug this up, I kept my fingers crossed that this pear shape continued on the buried side. It did! At the shop, I left the unevenness of the general shape which looked like natural fluffy cat hair.



What message did you wish to express? I wanted a whimsical, friendly cat, I did some sketches until satisfied.

How did this project progress in its development? A highlight for me was when our long-time mailman stopped in once in a while to see the progress. One day he expressed that he always had an interest in stone carving. Always open to sharing and teaching, I invited him to help work on it on his days off. As I worked on the face, I assured Robin Torres that he could not do any damage to this very hard glacial granite. Showing him how to use a nine-point air hammer to make a consistent texture on the entire cat's body. (like cottage cheese) He did a wonderful job! So now, when his family goes to Wenatchee, he shows his grandchildren the cat that he helped to create!

How did the use of color, texture, form, and environment help to accomplish the mission? The shape, color, and type of stone dictate what I will carve. I turn a stone around and around until I see a possible idea. "When the stone speaks to me", kind of saying "This is what I want to be". I usually start by Direct Carving, meaning no sketches or models, just go for it with confidence. I describe it as having X-Ray vision. I can see the image clearly in my mind. As I progress, I will make markings with a crayon to guide where and where not to cut. Cut incorrectly, there is no gluing it back! If I am doubtful, this is when I may sketch or make a clay model so I can see directly where to go, especially with undercuts.

Location: Apple Capital Recreational Loop Trail, north of the pedestrian bridge.



The Giver

82

This is a bronze statue by Sharon Spencer that was created in 2004. It is a statue of a human figure in a long robe. This figure has bald head bowed forward and appears to hold both of his arms in front of him. His body and arms are covered in a long robe, creating a wide form that obscures the rest of his body. The sculpture was purchased by Art on the Avenues in 2007 and donated to the City of Wenatchee public art collection in 2018. It is in honor of Gary and Mikael Montague, the recipients of the 2008 Adele Wolford Founder's Award.



Location: Outside of the Wenatchee Hospital at 1201 South Miller Street.



83

Pre-Mathematics

This is a steel sculpture by Bernard Hosey. It is a sphere created from rusted bands of steel to create v shapes and curved edges. It creates a pattern that is see-through and also casts interesting shadows. The sculpture was acquired by Art on the Avenues in 2008 and donated to the City of Wenatchee Public Art Collection in 2018.

From the artist: The sphere is universal, and as kids, that's one of the first toys we get to roll around. The universe is jammed full of spheres, and I think that's our most natural form, maybe. Pre-Mathematics, title was inspired by an engineer who found himself dumbfounded by design.



Location:

Apple Capital
Recreational
Loop Trail
north of the
pedestrian
bridge.



Labyrinth

84

This is an installation by Ada Riley that was created in 2008. This is a brick path installed in a grassy field that lays red bricks end to end in parallel lines that loop and bend throughout the grass. Some of the grass has grown over the sides of the bricks, making them appear part of the landscape. The installation was donated to the City of Wenatchee public art collection in 2018 by Art on the Avenues.

From the artist: The opportunity to create a Labyrinth as part of Art on the Avenue's Sculpture Garden was a very special privilege for me. I had experience building my first one in my garden on Whidbey Island and felt pleasure in sharing it with others.



Labyrinths are ancient geometric patterns creating a path that leads from the outside to the center and back out on the same path. A right brain meditative walk as opposed to a left-brain Maze. It is a metaphor for life as we are all on the same path but often going in different directions.

The Labyrinth can be walked with any intention including children racing to the center. They are very meaningful in my life. Upon moving to Wenatchee, I joined the AOTA Board at the time they were beginning to plan their Sculpture Garden in a lovely space between

the river and pathway. With a perfect spot for a Labyrinth so I asked if they would allow me to build one presenting it as Interactive Garden Art.

It was approved and I started on my 72nd Birthday May 2008 and completed it in 30 days. The construction process was as rewarding as the finished project. Seeing a white-haired lady crawling around digging they didn't know what day after day enabled me to visit with a lot of friendly people. The highlight being a new friendship with a walker that came by every day. That walker was Wilfred Woods. He checked my progress and promised to bring their grandchildren to enjoy it. I'm happy to say he did.



Location: Apple Capital Recreational Loop Trail, north of the pedestrian bridge.



To Life

85

This is a bronze statue with a brown patina by Sharon Spencer, titled To Life. This is a life-size trio of stylized human figures that assemble in a circle appearing to link arms and lean their heads back. These three figures resemble the Three Graces from classical art history. It was acquired by Art on the Avenues in 2008 and donated to the City of Wenatchee public art collection in 2018. It

is dedicated in the memory of William G. Wolford.



Location: Apple Capital Recreational Loop Trail, east of the pedestrian bridge.



86

Red Lights

This is a mixed media sculpture Jeff Tangen. This piece has a steel base and three thin steel bands of metal that bend and have red reflector lights and other pieces of metal on the ends of each. Despite the industrial materials, this piece roughly resembles a larger than life flower.

The sculpture was purchased by Art on the Avenues in 2006 in honor of Ruth Allan, recipient of the 2009 Adele Wolford Founder's Award. It was donated to the City of Wenatchee public art collection in 2018.



Location: Wenatchee City Hall at 301 Yakima Street.



Heifer Head

87

This sculpture created by Ann Gibbons is made of found metals. The sculpture utilizes found metals which were assembled to resemble the head of a cow. It was acquired by Art on the Avenues in 2009 and donated to the City of Wenatchee public art collection in 2018. It is sponsored in loving memory of Oretha Parkhill McKoin and Thomas McKoin.

From the artist: I have always had an affinity for farms, animals and rusty metal. The Heifer Head was inspired by the environment where 90% of the metal was reclaimed...a farm in Malaga.

I was feeling the link between the material and the environment, the inter-dependency between the domesticated farm animals and the farmer.



I have a fondness for cows and think of them as gentle yet powerful; patient and nurturing. Usually my animal sculptures lack eyes but this time I added them with hopes of conveying how I think of them.

My goal is to try and use as little material as possible in a sculpture to allow room for the imagination. Sometimes a hint of color is for whimsy.

Location: Memorial Park.



88

Ped

This is a bronze statue by Kevin Pettelle created in 2009. It is a larger than life-size rendering a human foot. The heel rests on the pyramid-shaped base with the foot stretching straight outward and the ankle and calf pointing in the opposite direction. The ankle and calf are cut off at a diagonal angle. Lots of detail is given to the toes and toenails of the foot. The acquisition of the sculpture by Art on the Avenues was made possible through funding from the Icicle Fund. Art on the Avenues donated the sculpture to the City of Wenatchee public art collection in 2018.



From the artist:

What inspired you to create this sculpture? Ped started as a 1/2 life maquette study, one piece in a series of hand sculptures, five single hands and two double, all in the same scale. Almost as an afterthought I felt that an exhibition of hands would not be complete without the foot being represented. As chance would have it I happened to be in Wenatchee with a copy of the Ped maquette from the series in my pocket when an idea was proposed to enlarge the sculpture to heroic scale as part of the newly formed Riverfront Sculpture Park near the pedestrian bridge. The sculpture was ideally suited for the site with

its rolling hills and river in the background following the flowing lines of Ped.

What message did you wish to express? Ped is an androgynistic form with elements of both male and female from ages ranging from infant to adult used as references for the sculpture. The body is composed of many beautiful individual parts. The foot is a complex form that is often overlooked but we as human's owe much to it. Ped in its way pay's the foot homage and the beauty that it is.

How did this project progress in its development? The maquette study for Ped (the one I had in my pocket) was digitally enlarged and milled out of foam pieces, glued together, covered in plasticine clay and extensively re-sculpted. Because the sculpture was so specific to the site, to find the perfect height, exact location, angle and complementary dialogue with the other sculptures near it, the full size clay in process was brought to Wenatchee to find that exact location that best complimented it's goals.

How did the use of color, texture, form, and environment help to accomplish the mission? The warm color of the bronze, the smooth texture of the surface and the flowing nature of the site invites the audience to experience its familiar subject freshly through size, sight and touch.

Location: Apple Capital Recreational Loop Trail, north of the pedestrian bridge.



89

Augmentation

This is a carved stone sculpture created in 2007 by Daniel Michael. This is a sculpture carved from a pink-colored stone with a large hollow circle shape at the top. This piece is smooth on the outside and inside edge and is rough and unpolished on the front side. The circle shape sits on another piece of pink stone, and the whole piece roughly resembles an abstracted human figure's head and shoulders. It was acquired by Art on the Avenues in 2009 and donated to the City of Wenatchee public art collection in 2018.



From the artist: I recall being overwhelmed by the color of this stone, a marble from the Southwest United States I had been working mostly white marbles, so this piece offered some new appreciations. Here, a stone being opened the conversation with outstretched arms and a smiling face. Encouraged to continue the work with chisels and diamonds, an upper space opened and called to question form as positive or negative space. There were many similar questions, and a few resolutions were found during the work. Some of this process is apparent in the large open space at the top of the piece. This area was most influential in finding the title for the piece, "Augmentation", which describes a mark/addition of special honor to heraldry.



Location: Orondo Avenue and Wenatchee Avenue.

Incan Bench

90

This is a carved granite bench by Mark Heisel. It is a large piece of granite that maintains its organic shape and is the piece people sit on. There are also two smaller pieces of granite that serves as its base. The sculpture was acquired by Art on the Avenues in 2010 and donated to the City of Wenatchee public art collection in 2018.



Location: Apple Capital Recreational Loop Trail south of 5th Street.



91

Remergence

This is a bronze statue with a brown patina by Carole Turner. This is a stylized sculpture of a woman who kneels and curves her torso with her arms stretched over her head. Her body is not proportional and there are no features, just the suggestion of the shape of a human body.

The sculpture was purchased by Art on the Avenues who dedicated it to the Greater Wenatchee arts community on June 1, 2012. It was donated by Art on the Avenues to the City of Wenatchee public art collection in 2018.

It stands - rain or shine, winter or summer - - at the heart of downtown as a symbol of the enduring passion and commitment brought by so many creative people to so many artistic endeavors. Wenatchee is a better place to live because of the immense range of expressive art supported by an appreciative community. May that spirit grow, prosper and endure.



Location: outside of the Wenatchee Convention Center along Wenatchee Avenue.



Spring Foxes

92

Spring Foxes is a bronze sculpture created by Georgia Gerber in 2010. It was acquired by Art on the Avenues in 2014 and donated to the City of Wenatchee public art collection in 2018. It is sponsored by Mary Signorelli. The sculpture is of a fox family with two adult foxes and a baby fox curled up together.

Location: 212 First Street



From the artist:

I have often joked that one of the first things many people think about when they see this sculpture is whether I got the plural of “Fox” correct. I did. I grew up in rural Pennsylvania tending farm animals and riding horse with my twin sister. There were many foxes in the area and we became knowledgeable about their habits. Besides their natural beauty I love their alertness and curiosity.

In this sculpture I emphasized those qualities by showing three figures grouped together and all of them attentive but restful. I was thinking of three young animals, though in the end the two upright figures became larger and so the piece can be interpreted as two adults and a youth if that fits your story better.

I think in three dimensions and seldom sketch my ideas before starting in with clay. In this case, I had the intention of grouping the three and at some point, realized that the outline was reminiscent of the contours of the hilly landscape that I shared with these animals so long ago. That became one of my favorite aspects of the piece.



Lotus Seeker

93

This is a bronze statue by Leo E. Osborne. It was acquired by Art on the Avenues in 2014 and donated to the City of Wenatchee public art collection in 2018.

The sculpture has a gold patina. This is a statue of a large frog with its hands folded under its chest, as if in a prayer pose or a yoga pose. This is a detailed form with a wide mouth and bulging eyes. It is dedicated in honor of Carol Larson-Roth, recipient of the 2015 Adele Wolford Founder's Award.

From the artist: This work was the result of the success had by its small version, BUDDHAFUL FROG which is only 6 inches in size. Living on Guemes Island in the Salish Sea and only 100 feet from a large marsh and having 2 ponds on my garden property, FROGS are everywhere and their sounds are a constant symphony and chorus. I love it and I love them, hence LOTUS SEEKER had to come into the world in bronze!

LOTUS SEEKER

Flower of life

Flower of peace

Bloom in my mind

Open in my heart



Location: Apple Capital Recreational Loop Trail, north of 5th Street.

94

Red Flame

This is a carved sculpture created by Arliss Newcomb in 2007. It is made of red Turkish Travertine stone.

This sculpture is carved from one solid piece of stone and resembles a flame that splits near the base and has two separate flames that rise up and cross over each other, forming an overall teardrop shape. This piece sits on a tall steel base. It is sponsored by Fred Erick M. Johnson. The sculpture was acquired by Art on the Avenues in 2015 and donated to the City of Wenatchee public art collection in 2018.

Location: Outside of the Wenatchee Convention Center.



Visionary

95



This is a bronze statue by Leo E. Osborne. This bronze has a brown patina and features a horse with an abstract figure riding on its back. The horse is depicted in an objective manner with facial features and a distinctive body, while the rider on its back is abstract, appearing shrouded or not

human. It was acquired by Art on the Avenues in 2016 and donated to the City of Wenatchee public art collection in 2018. It is sponsored by the Gibbons Family.

From the artist: Visionary came into my mind, when I lived in Joseph, Oregon and later when I spent 3 years in Ellensburg, Washington, the horse and rider was a constant in my surroundings. I loved the concept of a hooded visionary and being the rider of this powerful steed. The original was carved in wood and then molded for this bronze edition.

VISIONARY

The Visionary searches
the cosmos for a sign
Cloaked in radiance
upon a noble steed
The ageless mystic rides
across the galaxies of time



Location: Capital Recreational Loop Trail on the north side of the pedestrian bridge.

96

Sweet Roll

This bronze sculpture was created in 2005 by artist Joy Beckner. It is a rendering of a dachshund dog on its back. The sculpture was donated to the City of Wenatchee public art collection by Art on the Avenues in 2018.

From the artist: Miss Lizzie was a senior citizen when she modeled for "Sweet Roll." First thing in the morning, she quickly brushed her front feet over her face. She cleaned her face! This composition depicts a still playful Lizzie with her gently curved fourteen-year-old spine. December 1, 2006, we adopted Miss Sophie, who at age seven, could easily have modeled for "Sweet Roll." She exuberantly cleans her face and rolls every which way, many times a day!

I remain forever grateful to Judge Weldon Long, without whose early coaching in Dachshund Anatomy 101, I could not have created this piece with accuracy so close to the standard.

Location: Wenatchee Avenue and Orondo Ave. @ Key Bank



Large Paired Geese

97

This is a bronze statue created in 2009 by Georgia Gerber. The sculpture is of a pair of geese that are seated close together with their neck turned toward their backs. The sculpture has a green patina on the bronze.



From the artist: I generally title my work in a descriptive manner, for a number of reasons. On the practical side, it makes it easier to bring the image to mind. More to the point, however, is that unless there is a clear story or reference I wish to convey I don't like to point the viewer's imagination or emotion in a particular direction.

In this case, the sculpture's title is a sort of double description; the pair of geese are indeed "large", but they are also an enlarged version of an earlier life size sculpture of mine I called "Paired Snow Geese". Though based on the earlier life size piece, this sculpture took on some differences as I experienced the forms at the larger scale. On both pieces I was concentrating on the flowing and beautiful shapes of the necks and bodies, and paired the forms to accentuate the effects to create a serene and peaceful emotion.

Location: Apple Capital Recreational Loop Trail, north of the pedestrian bridge.



98

Industrial

This is a steel sculpture created by Ray Huston. The sculpture is a tall column that is rectangular in shape and wider on the face than on the sides. Half circle shapes are cut out of either side on the top and bottom and a full circle is cut out in the center. It is sponsored by McDees Art Center. The sculpture was acquired by Art on the Avenues in 2017 and donated to the City of Wenatchee public art collection in 2018.



Location: Chelan Avenue and First Street.



Crossroads

99

This is a sculpture acquired by Art on the Avenues in 2017 and donated to the City of Wenatchee public art collection in 2018. It is by the artist Ray Huston. The sculpture is made from polished steel. It is of a thin vertical column with two larger rectangle pieces attached horizontally to the top. There is a slight bend in the column as if it is being bent by the wind. The two pieces at the top bend in different directions referencing the cross roads in the title. The sculpture is sponsored by Dale and Camille Peterson.



Location: Apple Capital
Recreational Loop Trail north of
the Pedestrian Bridge.



100

Return to Turtle Island

This is a bronze sculpture with a blue-green patina by Leo E. Osborne. It was donated to Art on the Avenues in 2017 in memory of Peter Lind.

Art on the Avenues donated the sculpture to the City of Wenatchee public art collection in 2018. This is a sculpture of a sea turtle with its large flipper-like arms stretched, as if it is pulling itself through the sand toward the ocean.



From the artist: Return to Turtle Island incorporated the shorebird, who too depends on the beaches of remote places to build their nests and bring forth their young. We, humans have invaded so much of

their wilderness for our own takings, that it is time to give back to these species their homelands and places of belonging. Many good reproductive areas have been ruined by our misuse of oil products and oil spills that contaminate areas for generations to come.

RETURN TO TURTLE ISLAND

**Distant waters between you and me
With directions found in matrix energy
You flew above, I swam below
the mystic seas
Returning to turtle island
the place where our hearts wish to be**

Location: South side of the Pybus Public Market.



101

Samaras

This is a powder-coated steel sculpture created by Matt Babcock in 2011. This is a sculpture of two lung-like structures with rib-like strands of steel connecting them in the center. Two spheres are at the top of each half. These are meant to represent a samara fruit, a type of winged achene.

From the artist:

What inspired you to create this sculpture? I've always found maple seeds endearing. Their shapes are quite elegant, and they fly, which is magical.

What message did you wish to express? Difficult to put into words. Something like: "Here's a form that mysteriously feels 'right' -- it rings a bell inside me somewhere. Does it affect you in a similar way?"



How did this project progress in its development? The development of the piece itself is less interesting than the way my perception of it changed as I saw it through other people's eyes. Ever since I started building the sculpture I've been amazed at all the different things people see in it: wings, a ribcage, human figures, and many others. I gave it a somewhat obscure title so that people wouldn't feel like they were supposed to interpret it in any specific way.

How did the use of color, texture, form, and environment help to accomplish the mission? I think part of what makes the piece compelling is the way positive and negative spaces compete for attention. My original intent was to have the piece coated in zinc. If I had used the zinc I think the shininess would have upset the balance in favor of the positive shapes, so I'm glad I ended up with the dark grey.

The sculpture was donated by Art on the Avenues to the City of Wenatchee in 2018 for incorporation into the public art collection.

Location: Palouse and Wenatchee Avenue



102

Rock 'n Roll on a Skateboard

This is a bronze statue created in 2009 by artist Pokey Park. It is a rendering of a chimp in a gold and brown patina seated on a skateboard. The statue is dedicated in the honor of G. Raymond Taylor, founding CEO of the Community Foundation of North Central Washington.

From the artist: This sculpture was designed to represent the year of the monkey. When separate, sitting alone, the shape of the monkey seemed balanced to rock. A skateboard just seemed to be needed for humor. The idea of a monkey on a skateboard made me smile.



The sculpture was donated by Art on the Avenues to the City of Wenatchee in 2018 to add to the public art collection.



Location: Apple Capital Loop Trail South of Ped Bridge

Bowed Raven

103

This bronze sculpture was created in 2013 by Georgia Gerber. The sculpture was acquired by Art on the Avenues and donated to the City of Wenatchee art collection in 2018.



From the artist: Tension and intent are the emotional elements that make this piece interesting to me - and the pattern of the tail feathers. The arched shape of the body and the positioning of the legs reminded me of a bow being drawn. I see the Raven in the instant before pushing forward and taking flight. Others have told me they see the bird gazing at something

slightly below and about to move toward it. Regardless, it is a moment that predicts movement.

I particular like the view from directly behind the piece, with the symmetry of the crisscrossing feathers cascading down the back and out to the end of the tail.

This Bowed Raven is an enlargement the life size version of the piece created three years earlier. While mechanical enlargement techniques have been available for centuries in the sculpture world, this was one of the first uses I made of current 3D technology. The original sculpture was scanned and that digital information was used by a cutting machine to carve out an enlarged rough replica in dense foam. I applied a layer of clay over that foam and re-sculpted the entire surface, adding back in detail and achieving the textures I wanted.

Located on Wenatchee Avenue.



Gathering of Owls

104

This bronze sculpture was purchased by the City of Wenatchee in 2020. It was created by Leo Osborne.

Location: 18 N.
Mission Street



105

River Run

This bronze sculpture was donated to the City of Wenatchee public art collection in 2020 by Art on the Avenues. It was created by Georgia Gerber.



Location: Wenatchee Avenue North of Orondo Avenue



Playful Octopus

106

This granite sculpture was donated to the City of Wenatchee public art collection in 2020 by Art on the Avenues. It was created by Nicky Oberholtzer.



Location: Riverfront Park by the pedestrian bridge.



107

Adoration

This steel sculpture was donated to the City of Wenatchee public art collection in 2020 by Art on the Avenues. It was created by Roger Small.



Location: Riverfront Park
by Bridge



Life's a Ball

108

This bronze sculpture was donated to the City of Wenatchee public art collection in 2020 by Art on the Avenues. It was created by Joy Beckner.

Location: First St & Wenatchee Avenue



Life's A Ball
by Joy Beckner / Commissioned 2020
\$10,000 / \$10,000
Art on the Avenues
Visiting Sculpture



109

Curtsy

This steel sculpture was donated to the City of Wenatchee public art collection in 2020 by Art on the Avenues. It was created by Mike Babcock.

Location: 1st Street
and Wenatchee
Avenue.



Environmental Sculpture

110

This environmental sculpture was created for the Federal Government in 1980 by artist Stan Dolega. The artwork is included as an item in the property deed and when the property was purchased by the City of Wenatchee and Local Tel in 2018, the ownership of the sculpture transferred.

From the artist: "While at first glance this work appears to be symmetrical, and therefore instantly "understood" the viewer will intuitively know that such is not the case --and, in fact, the viewer will experience a sense of mystery. Earth mounds are an ancient form of visual expression. There is something mysterious about earth mounds, especially those which are obviously man-made.



Location: outside of Wenatchee City Hall at 301 Yakima Street



Murals

A mural is a painting or other large art work that is typically applied to and made integral with a wall or ceiling surface. Wenatchee is fortunate to have a variety of high-quality murals in the community.

LOCATIONS

A. 1 Orondo Street



B. 13 North Wenatchee Avenue



C. 228 North Chelan Avenue



D. 531 South Miller Street



E. 617 Methow Street



F. Centennial Park



G. Pioneer Park Skate Area



H. Chelan Avenue and Kittitas Street



I. Intersection of Ferry Street and Chelan Avenue



J. Intersection of Ferry Street and Okanogan



K. Intersection of Mission Avenue and Palouse Street



L. Intersection of Peachy Street and Methow Street



M. Riverfront Center parking lot at Worthen Street



N. Walla Walla Point Park Handball Courts



O. 201 South Wenatchee Avenue



P. Riverside Trail



Q. Methow Park

